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## **Interview with Michael Asher, March 1981 - Part 1**

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WEBVTT

00:06:39.000 --> 00:06:42.000

<i>Michael Asher</i>: And the pink stuff

00:06:42.000 --> 00:06:43.000

<i>Jan Butterfield</i>: Mmhmm

00:06:43.000 --> 00:06:47.000

<i>Michael Asher</i>: And it's all the fiberglass

00:06:47.000 --> 00:06:55.000

<i>Michael Asher</i>: And then you just have the final course is that stuff that looks is practically transparent.

00:06:55.000 --> 00:06:58.000

<i>Jan Butterfield</i>: Oh but this is existing

00:06:58.000 --> 00:06:59.000

<i>Michael Asher</i>: No, no no

00:06:59.000 --> 00:07:01.000

<i>Jan Butterfield</i>: This is what you put in

00:07:01.000 --> 00:07:02.000

<i>Michael Asher</i>: No, I put all those walls in

00:07:02.000 --> 00:07:03.000

<i>Jan Butterfield</i>: Geez, you're smart

00:07:03.000 --> 00:07:07.000

<i>Michael Asher</i>: Yeah, I put all the walls in. So this had 3. This is constructed that way

00:07:07.000 --> 00:07:11.000

<i>Jan Butterfield</i>: I thought you were saying [[inaudible]]

00:07:11.000 --> 00:07:13.000

<i>Michael Asher</i>: No.

00:07:13.000 --> 00:07:19.000

<i>Michael Asher</i>: This construction is the same way. And this construction, this construction is the same way.

00:07:19.000 --> 00:07:27.000

<i>Michael Asher</i>: And, like I say, all these walls. Uh, the path, the beams in which they sat

00:07:27.000 --> 00:07:35.000

<i>Michael Asher</i>: Were isolated, or the studs were isolated from the rest of the building with, with rubber

00:07:35.000 --> 00:07:43.000

<i>Michael Asher</i>: So the fact that you weren't getting subsonic sounds, normally you were getting, you were just getting, you were just getting

00:07:43.000 --> 00:07:44.000

<i>Jan Butterfield</i>: Oh, that's interesting

00:07:44.000 --> 00:07:46.000

<i>Michael Asher</i>: You're just getting, it's total absorption

00:07:46.000 --> 00:07:48.000

<i>Jan Butterfield</i>: See, I don't even know to know that

00:07:48.000 --> 00:07:49.000

<i>Michael Asher</i>: It's--

00:07:49.000 --> 00:07:52.000

<i>Jan Butterfield</i>: I don't even know what subsonic sound is, but you see, I understand especially in New York.

00:07:52.000 --> 00:07:54.000

<i>Michael Asher</i>: Yeah, well

00:07:54.000 --> 00:07:55.000

<i>Jan Butterfield</i>: That doesn't mean I know about it.

00:07:55.000 --> 00:07:57.000

<i>Michael Asher</i>: There is there's a simple reason

00:07:57.000 --> 00:07:58.000

<i>Jan Butterfield</i>: You get that rumbling.

00:07:58.000 --> 00:08:01.000

<i>Michael Asher</i>: Yeah there's a simple reason, that, um

00:08:01.000 --> 00:08:07.000

<i>Michael Asher</i>: The train goes underneath

00:08:07.000 --> 00:08:16.000

<i>Michael Asher</i>: Yeah. So and basically, basically people are touching or walking on this, in this other area anyway so they might

00:08:16.000 --> 00:08:25.000

<i>Michael Asher</i>: Any sort of rattling of the walls or hitting of them might also cause reverberance which I didn't want.

00:08:25.000 --> 00:08:33.000

<i>Jan Butterfield</i>: Now, were you-- did you feel you were successful in getting rid of all that external sound or did you work especially to do

00:08:33.000 --> 00:08:39.000

<i>Michael Asher</i>: I didn't want to. On this axis here at all.

00:08:39.000 --> 00:08:48.377

<i>Michael Asher</i>: All I wanted to do was on this axis here. So where it was most dense, it had to be most dense at this part and that part



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